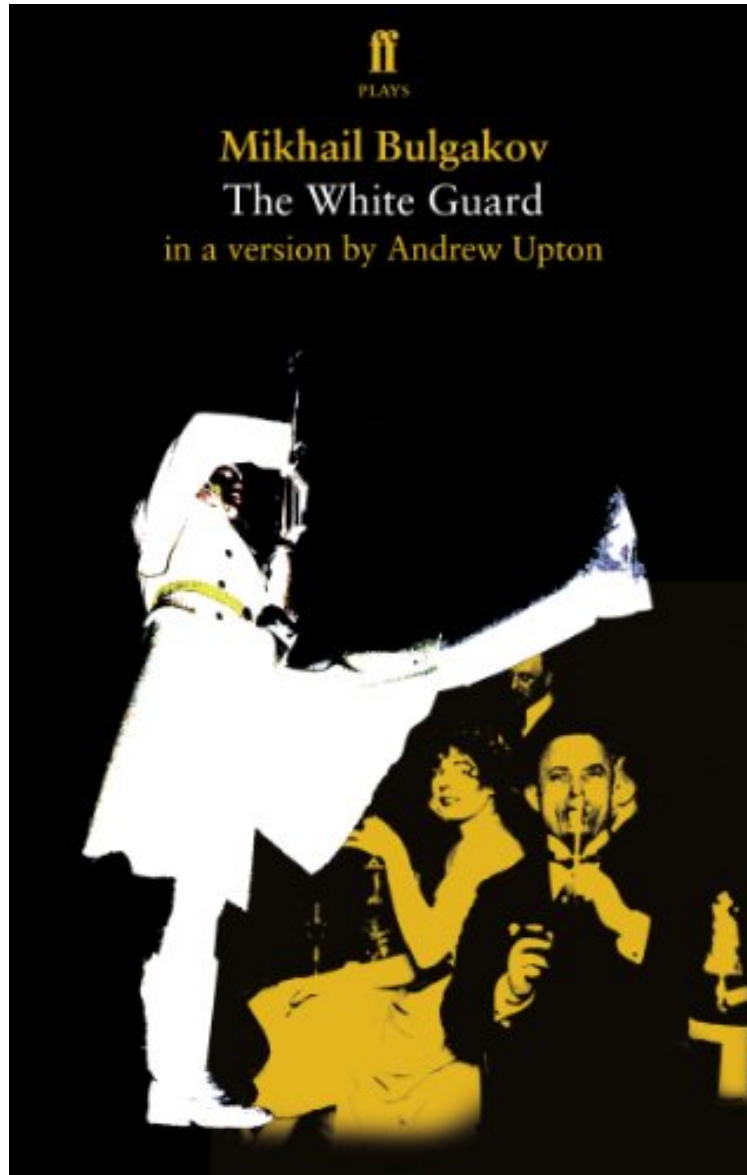


(Mobile ebook) The White Guard

The White Guard

Mikhail Bulgakov

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Mikhail Bulgakov : The White Guard before purchasing it in order to gauge whether or not it would be worth my time, and all praised The White Guard:

3 of 3 people found the following review helpful. Quick read, great prose, funnyBy Jason RifeThis book was a short jumble, as confused as the revolution it describes. But, instead of alienating you, that fast pace and jumbled action brings you into the scene and unites you with the characters. It also serves as a good backdrop for the book's comedic elements. I really enjoyed it and recommend it highly.8 of 9 people found the following review helpful. I bought the

wrong version By S. L. Felli bought in haste, because I was going to the Ukraine, and I wanted to read novels about the country on my Kindle. I thought I was buying the novel. This version is a play, very short, and with a most annoying format. Hard to figure out what's going on. Unless you have a special reason not to, buy the novel.

See? All we need is... a map and... some kind of plan. This overcoat is neutral darling, neither Bolshevik nor Menshevik. Just essence of Prole. In Kiev during the Russian Civil War, the Turbin household is sanctuary to a ragtag, close-knit crowd presided over by the beautiful Lena. As her brothers prepare to fight for the White Guard, friends charge in from the riotous streets amidst an atmosphere of heady chaos, quaffing vodka, keeling over, declaiming, taking baths, playing guitar, falling in love. But the new regime is poised and in its brutal triumph lies destruction for the Turbins and their world. And those are the real enemies we face, deep in the shadows. This modern man with no name, no past, no love. This desperate hate-filled man born of loneliness and frustration. This man with nothing to be proud of, nothing he is part of. . .

Andrew Upton's version of Mikhail Bulgakov's *The White Guard* premiered at the National Theatre, London, in March 2010. About the Author Andrew Upton is Artistic Director of the Sydney Theatre Company, where his first play, *Hanging Man*, was staged in 2002, followed by *Riflemen* in 2007. He has adapted a number of classics for the company, and in 2007 his version of Gorky's *Philistines* was seen at the National Theatre in London, followed by Bulgakov's *The White Guard* (2010) and Chekhov's *The Cherry Orchard* (2011). He wrote the films *Bangers* (1999), which he also directed, and *Gone* (2006), and the libretto for Alan John's opera *Through the Looking Glass* (2008).